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red ground and harmonize, or rather lead into, the gold of the stalks and tracery. The enrichments must be in a satin-stitch of gold silk, but if necessary to balance the harmonies, grayish blues may be introduced here or light pomegranate reds, inclining to apricot. They may, in fact, be treated as jewels, and little spots of brilliant color introduced. The buds again may be worked in brighter tones, very golden reds and tawny bronzes being used, always remembering that the banner will be seen at a considerable distance, so that the ornamentation should be sufficiently bold; while, as it serves merely for a framework for the central medallion, it must not be allowed enough importance to take off the attention from that.

The figure of the angel and the whole of the medallion must be worked in a separate frame, and then applied. Perhaps the most satisfactory way of treating it will be to frame a piece of linen, large enough to take in the whole medallion; and on this herring-bone a piece of warm cream silk of a dull and plain surface, on which the figure of the angel has been very carefully drawn; on the linen must be marked the encircling band, the carpenter's rule at the top and the label and motto. The face and hair of the angel must be outlined either in split-stitch or very fine stem-stitch, using more or less natural tones, conventionalized. It is impossible to be too careful over the lines of the embroidery here, as a little roughness or inequality of any kind will destroy the drawing. The hair should not be worked solidly, but may be a good deal filled in, using bright golden browns or gold.

The wings must be white floss, shaded with very delicate grays, darker, of course, nearest the figure. The stitch to be used is a difficult one to describe, but is that used by the Japanese workers for plumage: the stitches radiate from the centre line of each feather toward the edge and round the top. It is not necessary to work the feathers solidly; they will look much better if the ground is allowed to show through the stitches lying evenly, but not touching each other. It would be safest to make some experiments on a small piece of silk before beginning the plumage, as it is so delicate that it should not be unpicked or altered. A series of V-shaped stitches following each other produces a good effect in feather working; but this is one of those matters in which the individual taste and skill of the embroiderer must be left to do what is most suitable.

The raiment must be first laid down with gold threads, side by side; these worked over with fastening stitches, pretty close together, of white floss silk, grays being used where any shadow is required. The gold should merely be allowed to glitter through the white silk, which is sewn over it. The band should be treated as an ornamented border, and the gold thread allowed to show in a solid mass. Pale blue floss should be used for working over this band, and one of the many pretty diaper borders illustrated in former numbers of *The Art Amateur* copied.

If these are not available, however, a drawing should be made of the pattern, say simple diamonds overlapping each other—Greek key or anything that suggests itself. The pattern must be worked by taking the blue silk over the gold threads, as if they were those of canvas in a regular form.

There remains now the background, which should have the effect of flat gold. Threads of Chinese or gold of the red tinge should be laid side by side and fastened with silk of the same color, or red may be used if preferred, and an unobtrusive diaper be produced by the manner in which the fastening stitches are placed. A couched background of silk may be used, but if so it must be carefully selected, to have the burnished look of the metal, and the fastening stitches, taken in lines going across, must be very neat and accurately in line. The carpenter's rule should be in gold couching, sewn with the same colored silk, but it may be outlined with a shadow brown.

When the angel is finished the encircling band must be worked in well-stuffed basket-stitch of coarser gold than that used in the centre. The label may be covered with gold thread, couched in waved lines, so as to produce a glittering effect, and the letters in red silk should be outlined with gold thread in order to set them off effectively.

When this is completed, it must be pasted and left till perfectly dry; then carefully cut out and applied to the space left for it on the banner. The method of doing this has often been described. A margin must be left sufficient to allow of the medallion being very firmly stitched down, and a cord of dark red, almost maroon silk or chenille, sewn down all round to hide the stitches and also to give the medallion relief from the ground. The tendrils and ornaments on the outside must all be finished and made quite complete before this is done. A second cord stitched round the inner edge of the basket-stitch frame will improve the effect and much strengthen the sewing.

The banner should now be taken out of the frame and mounted, cutting the linen to the edge of the silk. An interlining of domett or cotton flannel should be tacked in to keep the inequalities on the back of the embroidery from marking the lining silk. This should be of good quality and of a fine golden color. It should be tacked on first to get it quite smooth, and then sewn over with strong silk and finished with a gold cord. Either gold fringe or tassels may be used for the end, but they must be chosen of a depth proportionate to the dimension of the banner.

Before sewing on the finishing cord, flat loops of strong red ribbon should be sewn on at the top large enough to allow the brass rod to pass easily through and not more than four inches apart. The ribbon should be an inch and a half to two inches wide, and must be a good one, as it will have a considerable weight to carry.

A banner of this description should be furnished with a linen envelope or bag, into which it may be slipped at any time when it is not in use. This should be made with a flap to button over, and be made of material close enough to exclude dust.

The banner, as we have described it, will naturally be somewhat expensive, from the quantity of gold thread used. A very good effect may be obtained by using thick twist silk of a good

ery silks. It consists of two loosely twisted threads extremely soft and lustrous, and which in working, in spite of its softness, preserves the effect of the twist which is desirable. This rope silk is valuable in outlining where by manipulation it can be made to look like a cord or a braid. Among the tea-cloths was a small square piece of linen which was covered by net forms radiating from the centre. This was done in dark blue rope silk with excellent effect. In alternate corners fish were held, they being worked in pinkish embroidery silk with gold thread, lighting up the scale forms and head.

Between the rope silk and the wash silk an intermediate silk has been introduced, not so hard twisted as the wash silk and with more twist than the rope silk, and which can be used in its place, where less relief is necessary.

Another valuable silk, where there is much space to cover, is a filling silk not as lustrous as the rope and without its twist. In many of the silks now used the differences may not be apparent to the eye, yet come out in application. Thus there are knitting silks that are often used for crochet, yet prove intractable to the small steel hook, but with crochet silk, which looks very much like the knitting silk, no such inconvenience arises, because while the twist is a trifle harder it is turned another way.

English underwear silk, another novelty, comes in hanks, and is, in fact, a silk yarn, soft and pleasant to the touch.

For washing embroidery silks, ivory or white castile soap should be made into suds with lukewarm water. After a soaking of a few hours hot water should be added, but not too hot for the hands to remain in comfortably and squeeze the goods, not rub them. The drying should be done in the shade, and the ironing by placing a dry cloth over the embroidery, and then a wet one, ironing with a sissing iron. This brings up the lustre. Afterward iron over the dry cloth. A well-known authority in such matters always washes the embroidery silk before using it, to free it of any possibly loose color that might run.

An exquisite mantel lambrequin is made by cutting out the design in blue Liberty or India silk, and by applying it on to a stout linen back. The spaces are then closely darned with blue floss of deeper tint. The design is afterward outlined with gold thread. In choosing the design for such a lambrequin the ornament at the bottom should be closer and larger, and grow lighter and more open at the top. It is finished at the bottom with a double row of blue and yellow silk tassels.

HOME NOVELTIES.

THERE is a new cotton fabric for curtains, of Turkish manufacture, at seventy-five cents a yard, which is beautiful in coloring and design, and which lends itself to very graceful folds. It comes in a cream-white ground, with large figures in deep orange, old red, blue, etc., and of these the orange, especially, looks very like silk at a distance.

Another pattern in blue and mustard color mixed is sold for forty cents a yard, and this is also very effective. A rich pair of Turkish tapestry curtains in old blue sell for \$39.50. They are a solid color and are woven with panel effect.

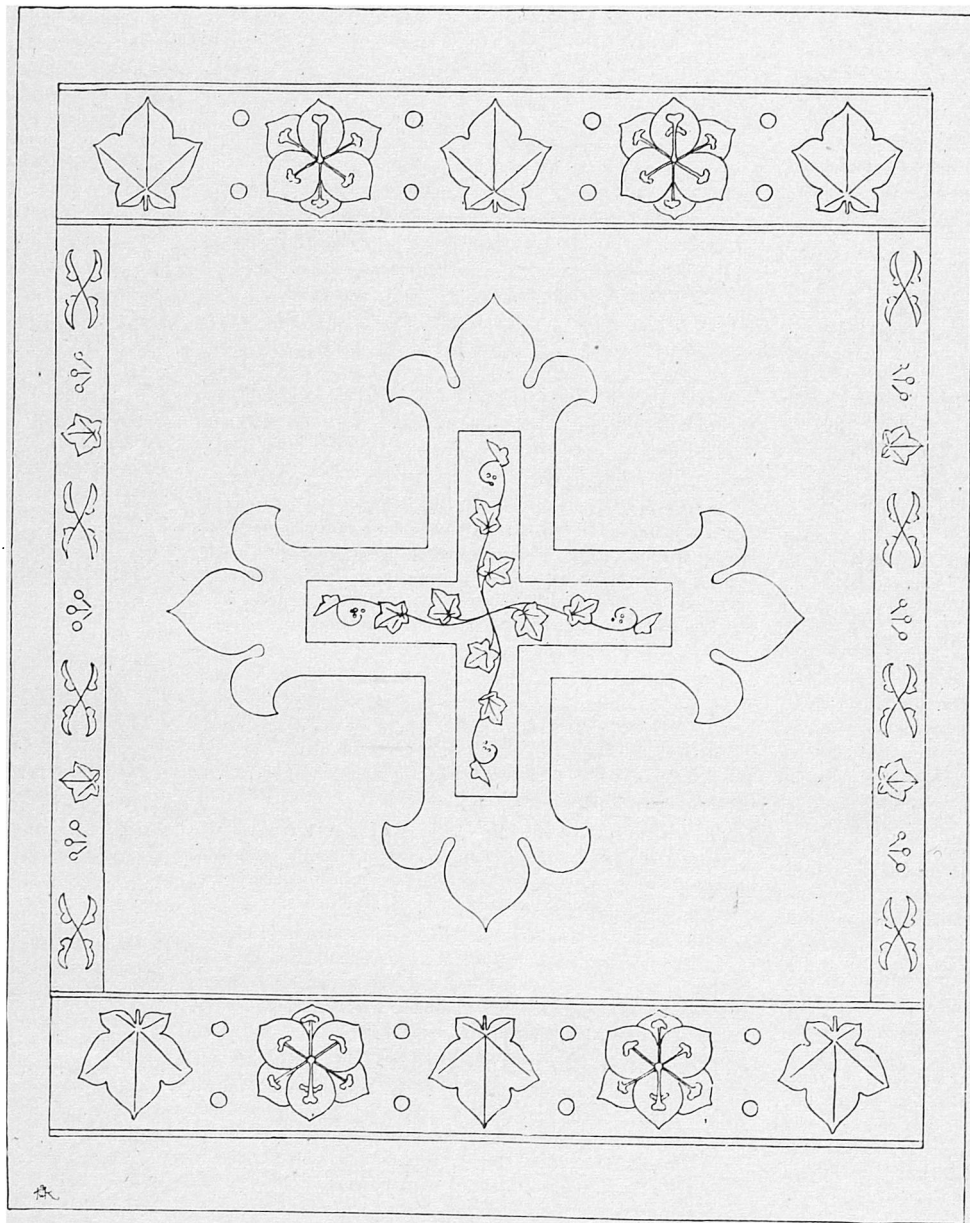
The soft and lustrous Florentine silk curtains are woven in bands of yellow and orange, with a conventional flower design in faintest pale blue, and these are \$14.75 a pair.

Some sofa-pillows made of Japanese embroideries are great bargains. They range in price from \$5 to \$8, and the firm selling them claims that nothing is charged for the down, and only twenty-five cents for the work of making.

There is an endless variety of candlesticks, one in silver bronze being especially quaint. It represents a diver, with silver anchor, chain, etc., surrounding him, and the shade is a large pearl shell cut so that part of it shows the moon's face in dark quarter. With the light behind it the effect must be very good.

Now that there is such a rage for white and gold, white candlesticks for mantel decoration are again seen; some tall, straight ones in Wedgwood, gilded, are \$3.50 apiece, and without the gilt, \$2.50. Some in pink Dresden ware, gilded, are \$7 a pair. Shades to go with these represent pink and white pond lilies.

Some odd vases are shown in gray, blue and sage-green china having a fine glaze. They are amphora shape, about eleven inches high, with a hole in the back by which they are suspended. They are designed to hold a few sprays of cut flowers, or for a growing vine. The price of these is \$1, and they are very effective. On the front is a raised figure of a white mouse, whose long tail reaches half-way down to the point of the vase. Another in gray clay is a perfect imitation of an elephant's head and trunk; this is also a hanging vase.



DESIGN FOR A PEDE CLOTH FOR TRINITY. BY SARAH WYNFIELD RHODES.

(THE FULL-SIZED WORKING DRAWING IS GIVEN IN THE SUPPLEMENT SHEETS.)

gold color, wherever Japanese gold has been recommended. The background behind the figure may be inlaid with floss silk.

NEEDLEWORK NOTES.

THE upper of the two designs illustrated opposite should be worked with the finest cotton in stem-stitch. The cross in the lower figure may be outlined in heavy stem-stitch or with a heavier outline in satin-stitch, as in the upper figure. Both are also suitable for silk embroidery, as on stoles.

In some embroideries seen recently which, it is understood, were done with the Heminway threads, there were admirable effects of texture of various kinds produced by working with different silks. Of these the Japan floss is the finest, a soft, lustrous filament that produces a surface like close satin. It gives the same effect as is got by the use of filofloss; but it has a little more twist and it does not rough up in working. With this is combined, in many of the pieces, the Japan wash embroidery silk, which is the regular embroidery silk, perfect in twist, which shows in its different texture mingled with the Japan floss. The most common uses of the two is, for solid work the Japan floss, and for veining and buttonholing, the wash silk. The latter is particularly effective in buttonholing over rope silk, which at present is the greatest novelty in embroid-